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THE DECORATOR AND FURNISHER.

Keep one of them next to your shoe box. It is much easier to put on one's shoes in a low chair. Get a towel rack and put it up against the wall by your wash stand, let it be large enough to hold half a dozen towels at least. A few pieces of toilet-ware will be necessary, these will cost about \$5 and will include a couple of plain pitchers for ice. A mattress will cost \$18 to \$20. Do not buy a cheap hair mattress; those sold at \$10 to \$15 are the merest thrash. Get a \$2.50 husk mattress in preference, for it is a waste of money to buy the trashy hair mattress that are offered by some really good houses. Pillows, if good will cost 90 cents to \$1 per pound, three or four pounds will be sufficient. Insist that they are *feathers* and not cotton fluff. They should be genuine live geese feathers at that price. Half a dozen sheets and three pairs of pillow cases will be as little as you can begin with, they will cost about \$10 for the lot, if of cotton. If you prefer linen they will be much more expensive. A good Marseilles counterpane can be had for \$2.75 to \$4.

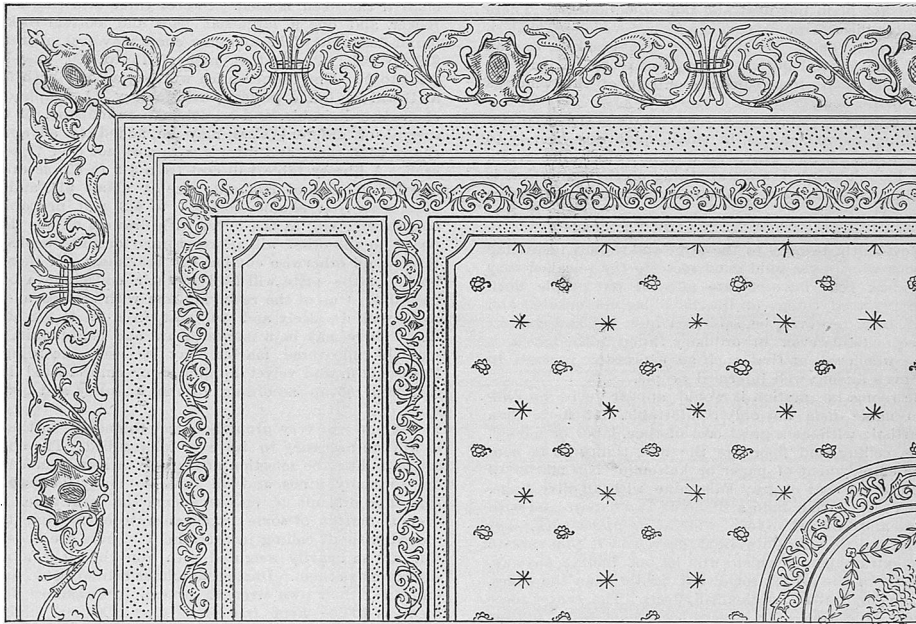
Your grate can be very tastefully arranged by removing the hearth and fire grate, leaving an open fire place. If you desire you can get a pair of pretty andirons, and a small crane which may support a brass tea kettle. As the hearth is probably of ordinary fire brick and marble, get a piece of fancy figured Lincrusta and cut it out exactly to fit the bottom. Fasten it in by driving small pieces of gilt or walnut moulding down across the back and placing the ends against the iron frame. The

Place two colored stripes beside each other—say red and blue. The eye demands the complimentary rays necessary to compose white light. The sight of red calls up its complementary—green, which is added to the blue, making it appear greenish, while orange, the complementary of blue, is added to the red, making it appear yellower, or, what amounts to the same thing, the deficient primary, yellow, is called up by the eye, and added to the other primaries.

This experiment exhibits the three different kinds of contrast.—1. The *simultaneous*, which includes contrast of color and contrast of tone. 2. The *successive*, the color that succeeds to that viewed, or its complementary. The *mixed*, consisting of this complementary added to the other color viewed. Thus we have seen how, the sight of red calling up its complementary, green, this latter, added to blue, illustrates the phenomena of mixed contrast.

If the colors placed beside each other are mutually complementary, contrast strengthens, and causes them to appear more different than they really are. Take red and green. Green the complementary of red, added to green increases its intensity. Red, the complementary of green, added to red, augments its intensity.

Contrast of tone (or intensity) gives rise to some very curious phenomena. If we place two pieces of the same red together, but one a light shade (or tone), and the other a deeper shade,



corners may be square or mitered, the latter is much better but is more work. Let the oil cloth extend into the room to meet the carpet. Set the irons upon oil cloth bottom and lay a few pine sticks across them, then hang the crane, and the kettle, and you will find the effort very pleasing. Linoleum or Lincrusta, Walton will give most excellent results if handled in this way. As to the selection and arrangement of bric-a-brac of various sorts, it can only be said that it will be the aim of the DECORATOR AND FURNISHER to present to its readers all of the most approved ideas on this subject, also to answer all questions pertaining to this and other household and room furnishing matters, whether they come in the line of "high art" or the more practical and commonplace needs of everyday life.

CHEVREUL'S LAWS OF COLOR.

Every color when placed beside another color is changed, and appears different to what it really is, and moreover equally modifies the color with which it is in proximity.

Having recognized this great truth, we have next to consider the nature of this modification and its influence upon our judgment of the colors of objects.

setting out from the line of contact the tone will appear lighter and the deep tone deeper, this effect gradually diminishing as the colors recede from the line of contact. Thus, in viewing two contiguous colored objects, differing in intensity of color, we have not only the contrasts of color explained above, but also contrast of tone, both of which, combined, tend to increase the apparent difference between the colored objects.

In entering upon the investigation of this subject the author was under the necessity of establishing a precise definition of terms employed wherever colors are mentioned; as in previous works on this subject, whenever one of these terms is used, we are not always sure that another is not meant. Among the most important definitions are the following:

The word "*tones*" of a color is exclusively employed to designate the different modifications which that color, taken at its *maximum* intensity, is capable of receiving from the addition of white, which weakens its tone, and black, which deepens it. The first of these modifications is usually termed a *tint*, and the other a *shade*; but as the two words are so often employed indiscriminately, it is well to get rid of them altogether, and to adopt the term *tones*.

The term *hues* of a color is exclusively applied to the modifications which that color receives from the addition of a small quantity of another color.